

The Musical World.

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THE FIRST OBOE AT THE PHILHARMONIC.

It is with regret that a recurrence to a very unwelcome subject is forced upon us by circumstances over which we have no control. In the notice we published about the performance of Mendelssohn's symphony in A minor, at the French Plays, we had occasion to reprehend the manner in which a certain passage in the *finale* was performed by the gentleman who officiated as first oboe. We own that the criticism had become somewhat stale—that a demand for it on every occasion since the first time the symphony in question was rehearsed at the Philharmonic, under the composer's direction, had moulded it into a stereotyped admonition—but we little dreamed that what might fairly have been denominated a *truism* would have exposed us to a battery of anonymous aspersions and abuse. Of course, we cannot descend to answer attacks directed against us without the guarantee of signature, but happily a paragraph in the last number of the *Sunday Times* gives us an opportunity of vindication, of which we avail ourselves the more readily since not only our critical judgment but our personal candor is at stake. The paragraph runs as follows:—

"MR. GRATTAN COOKE.—This gentleman has addressed a letter to us, relative to a paragraph that appeared in the *Times*, reflecting on his professional capacity in the performance of the music at the St. James's Theatre. He requests us to correct the error committed by the critic, and to state that 'the mistake referred to did not occur with the principal oboe, which M. BENEDICT the conductor, and every member of the orchestra' are willing to testify. 'It is well known,' he adds, 'with whom the mistake originated; but as it is not my wish to exonerate myself at the expense of a brother artist, I shall leave the discovery to my friend the critic.'"

The mistake reprehended in the *Times* was equally noted by the critic of the *Morning Herald*, and as our readers are aware, by the *Musical World*. Our reporter having dwelt upon it more at length and with more severity than our contemporaries, to whom musical matters are naturally of less engrossing interest, we hold ourselves most implicated in the matter, and regard it as a duty to our readers to stand upon our defence.

The case having been pretty plainly stated, we shall at once begin with evidence; and first let us call attention to the following letter from a gentleman holding a distinguished position in the orchestras of the Philharmonic and Royal Italian Opera.

To the Editor of the Musical World.

SIR.—I have played the first flute in Mendelssohn's symphony in A minor, with Mr. Grattan Cooke, at the concerts of the Philharmonic Society several times, and the passage with which you justly found fault, in your notice of the French Plays, has never once been played correctly. At the first rehearsal, under Dr. Mendelssohn's own direction, after three or four ineffectual trials of the passage (which, as you are aware, is an *obligato* for first flute and first oboe), Dr. Mendelssohn stepped up to my desk and requested me to endeavour to play with the oboe; upon my remarking that I played my part correctly, Dr. Mendelssohn replied—

• Observe the sequel!

'Yes—but the passage is too difficult for Mr. Cooke, and I shall feel obliged if you will follow him as well as you can, and perhaps it may then pass without being observed.' But the day after the concert, several of the papers complained (with justice) that the passage was 'all a mess'; and the same result has followed every subsequent performance.

At the rehearsal for the French Plays, Mr. Nicholson (the second oboe), Mr. Cooke being absent, played the passage in question with me, and, for the first time, it was quite correct. Upon which, recollecting the former occasions, I begged of Mr. Benedict, the conductor, to allow Mr. Nicholson to play it at night, to which Mr. Benedict consented; but Mr. Nicholson, on being applied to, declined, in a gentlemanly manner, to interfere with the duties of the first oboe. The result you know. When the passage came, I was so nervous that I did not play at all; and therefore, although Mr. Cooke did not play his part correctly, I do not wish to exonerate myself from blame in which you will say I ought to bear a part. Allow me to remain, sir, your obedient servant.

Stanhope-street, Regent's-Park, Jan. 25.

J. H. RIBAS.

It is scarcely necessary to add anything to the above, nor is it likely that Mr. Ribas's word will be doubted; but to obviate the possibility of objection on that point in his letter which gives so very equivocal a coloring to the use Mr. Cooke has thought proper to make of Mr. Benedict's name, we here subjoin the testimony of another highly respectable member of the orchestra—second oboe at the Royal Italian Opera:—

To the Editor of the Musical World.

DEAR SIR.—In answer to your letter, I beg to say that Mr. Benedict did request me to play the *obligato* passage with the flute in Mendelssohn's symphony, at the St. James's Theatre, and on the first performance of *Antigone*; but I declined, of course, not wishing to interfere with the duties of the principal oboe. I am, dear sir, yours very truly,

Judd street, Brunswick-square.

ALFRED NICHOLSON.

After this, what is to be said of the paragraph which appeared in the *Sunday Times*? Mr. Cooke insinuates his claim to be dubbed a generous man upon the score of "not wishing to exonerate himself at the expense of a brother artist;" but this is idle sophistry; the very words lay the suspicion of error upon the shoulders of Mr. Ribas exclusively—since no one but Mr. Ribas is employed with Mr. Cooke in the passage which has raised the controversy. How much more manly is Mr. Ribas, who, disdaining to question the judgment and sincerity of the reporters who took note of the error (which Mr. Cooke does not attempt to deny having occurred), owns himself a partner in the blunder, and courts his share of the reprimand!

Mr. Cooke ought to be taught that dabbling in press controversies is a dangerous matter for an artist, and needs to be informed that the gentlemen who supply the musical notices for the great journals are neither ignorant nor malicious, but quite competent to animadvert upon matters that come under their province in general, and upon Mr. Cooke's oboe-playing in particular. He has reason, indeed, to be very grateful to those gentlemen for their kindness, on numberless occasions, in abstaining from too minute an examination of the defects of a certain great orchestra with

• Which was precisely stated in our notice.—Ed.

which Mr. Cooke is connected, and of the particular causes of those defects. Fight concerts in a year give them ample opportunities for criticism, of which, from sheer good nature, they have but too often refrained from taking advantage.

One more question to Mr. Cooke, and we have done. Why did he wait for Mr. Benedict's departure for Germany before he arraigned the critic of the *Times* in the pages of its Sunday cotemporary? The answer is obvious.

Here, if Mr. Cooke be satisfied, let the matter end. If not, however, we are ready to enter into other particulars. It strikes us that in a regular contest, with no quarter, Mr. Cooke would be worsted; but of this he may form his own opinion. We, nevertheless, deplore the necessity in which the circumstances have placed us of adopting the present mode of defence; but while we accord that Mr. Cooke's professional reputation is of consequence to Mr. Cooke, we equally lay a claim to consideration for ourselves; and we beg leave distinctly to state, that whenever our character as true and impartial critics is concerned, we shall use every legitimate means to preserve it unsullied. We desire no harm to Mr. Cooke; on the contrary we wish him well, for the sake of his highly respected father; and we can assure him that it affords us infinitely more pleasure to find matter for eulogy than for reprehension in the exercise of our critical capacity. Let Mr. Cooke henceforth try to deserve the good opinion of the press, and not lose his time in vain endeavors to vilify the motives and injure the reputation for candor and ability of persons who are happily invulnerable to his aspersions.

THE FIRST OPERA.

In the curious and valuable catalogue of ancient and modern music, published by Calkin and Budd, drawn up with much skill by G. Budd, Esq., the active secretary of the Western Madrigal Society, there will be found the following interesting account of the invention of operatic dramas:—

"The invention of the musical drama or opera is attributed to Ottavio Rinuccini, a native of Florence, and an excellent poet. His first composition of the kind was a pastoral called *Daphne*, which, being but an attempt to introduce this species of musical entertainment, was performed only in private; and the merit attributed to this piece encouraged him to write the opera of *Eurydice*. The music both to the pastoral and to the opera was composed by Jacopo Peri, who, in these compositions, is said to have been the inventor of recitative; or, perhaps, more correctly speaking, the reviver of the style of singing so much in use among the ancient Greeks and Romans. This opera was performed at the theatre at Florence, in the year 1600, on the marriage of Mary de Medici with Henry IV. of France, but appears not to have been published until eight years afterwards. Peri was not only a celebrated composer of the day, but also a famous singer and performer on keyed instruments, having been taught by Christopher Malvezzi. Dr. Burney, in speaking of this opera, says, 'the only copy of the music that I have been able to find, was in the library of the Marchese Rinuccini, a descendant of the author, at Florence; in examining and making extracts from which, I observed that it was printed in score, and barred, two very uncommon circumstances at the time of its publication; that the recitative seemed to have been not only the model of subsequent composers of early Italian operas, but of the French operas of Lulli; that figures were often placed over the bass to indicate the harmony, as a flat for a minor third, a sharp for a major third, and a 10 and 11 for the octaves of a third and fourth; that the time changes as frequently as in the old French serious operas; and though the word *aria* sometimes occurs, it is as difficult to distinguish air from recitative in this drama, by any superiority of melody, as in those of Lulli; except in the choruses, which were sung and danced at the same time, like those on the French stage."

Appropos of Lulli,—we are preparing a biography of this celebrated and very ancient French composer, with an analysis of his works, which we hope in a short time to be enabled to lay before our readers in general, and our "private and confidential" correspondents in particular.

MADRIGAL SOCIETY.

THE 107th anniversary of this society was celebrated on the 20th inst., in the Freemasons' Hall, Lord Saltoun in the chair, supported by about 100 amateurs and professors of music. The following compositions were sung, under the direction of Mr. Turle, by 17 cantos, 13 altos, 20 tenors, and 30 basses.

O say, ye Saints. 5 voices . . .	Sir J. H. Rogers, Bart.	1600
Sisters awake 5 do. . . .	Thomas Bateson . . .	1580
My Lady fair doth fly me 5 do. . . .	Gio. Feriatti	1605
A garden is my Lady's face 5 do. . . .	R. Atison	1580
When fair Clara smileth . 5 do. . . .	Gastoldi	1598
The Lady Oriana 6 do. . . .	J. Wilbye	1700
We will rejoice 3 do. . . .	Dr. Croft.	1610
Dainty fine bird 5 do. . . .	O. Gibbons	1600
Phyllis the bright 5 do. . . .	J. Ward	1570
Come Fuggio 6 do. . . .	Luca Marenzio	1595
The Nymphs in green . . . 5 do. . . .	Morley	1600
Lady, your eye 5 do. . . .	Weelkes	1660
Finale, the Waits 4 do. . . .	Saville	

The first piece was sung as a tribute to the memory of the composer, who was, for many years, president, and a great patron of the Madrigal Society. Several of the compositions were encored, and the evening passed off most harmoniously; the noble president conducting the proceedings in the most affable manner. Much credit is due to T. Oliphant, Esq., the honorary secretary, for his unwearied exertions to promote the interests of the society.

ARISTOTLE ON POETRY.

NEWLY TRANSLATED, FROM THE EDITION OF P. RITTER.

(Continued from Page 36.)

CHAPTER IV.

1. Now altogether two causes, and those natural, seem to have produced poetry.

II. For the faculty of imitation is connate with* men from their infancy (and by this *the animal* man differs from other animals, because it is the most imitative, and derives its first lessons from imitation), and so is the delight which all take in imitation. (a)

III. But a sign of this, is that which happens with respect to the works of *imitation*. For we most delight in seeing the images of these very things, which, when real, we behold unwillingly, such as the forms of the meanest beasts and of corpses.

IV. And the cause of this is, that not only philosophers, but others, in a similar manner, feel the utmost pleasure in learning, though they partake of it only for a short time.

V. They delight in seeing images on this account, because they are able, by looking, to learn and infer what each thing is, as for instance, that this man is such and such an one. For if the *spectator* happen not to have seen the *object* before, the imitation will not produce pleasure, "because it is imitation;" but on account of the workmanship in the color, or some other such cause.

VI. Now imitation, and melody, and rhythm, being in us by nature (for it is manifest that measures are a part of rhythms), those who were born in the beginning and gradually advanced these matters, produced poetry from mere extemporaneous attempts.

VII. Poetry was divided according to the peculiar characters of the poets. For the graver sort imitated actions that were humble and belonged to humble people, while the lighter sort imitated the actions of the ignoble, first of all composing inventions, as the others had composed hymns and encomia.

VIII. We have no poem of the kind by any one before

Homer, though it is probable there were many. But we can find such if we begin from Homer; as for instance, his *Margites* (b) and other poems, in which the iambic metre was aptly introduced. It was called iambic, because in that metre they used to iambize (satirize) each other.

IX. And of the ancients some were poets of heroics, others of iambics. And, as Homer, in serious matters, was a poet above all (for he was unique, not only because he made his imitations well, but because he made them dramatic), so also did he first show the forms of comedy, putting the ridiculous, not invective, into a dramatic style. For the "*Margites*" has the same analogy to comedy, which the *Iliad* and *Odyssey* have to tragedy.

X. Tragedy and comedy having once made their appearance, and the poets betaking themselves to each class of poetry, according to their own proper nature, some instead of makers of *undramatic* iambics became comic poets, and others instead of epic, tragic poets; because the latter forms were higher and more honourable than the former.

XI. The consideration whether tragedy suffices for the forms of poetry or not—judged either by itself or with reference to the theatres—belongs to another discussion. (c)

XII. Tragedy itself then, and also comedy, being extemporaneous in the beginning, and the former proceeding from the authors of the dithyrambic, the latter from those of the phallics, which are still customary in many of the cities, tragedy was gradually increased by the poet's advancing it as far as was obvious, and having undergone many changes, stopped in its progress, when it had attained its proper nature.

XIII. *Æschylus* first increased the number of actors from one to two, and composed a principal part; *Sophocles* introduced three actors, and scenic painting.

XIV. Moreover, the magnitude was afterwards made more imposing, from the small fables and the ridiculous language being changed from the satiric original, and the metre from being in *trochaic* tetrameter became iambic. (For first of all they used the tetrameter on account of the poetry being more satiric and adapted to dancing; but *regular* discourse having been introduced, nature itself discovered the proper metre. For of all the metres, the iambic is most suited to discourse; of which this is a sign, that in our converse one with another we often speak iambics, and very rarely hexameters; nay, even then, we depart from the *proper* melody of language.) There were, besides, a number of episodes, and in other respects the work was polished. (d)

XV. Concerning these matters, let thus much suffice; for it would, perhaps, be a great labour to go through each.

CHAPTER V.

I. Comedy, as we have said, is an imitation of more ignoble things; not, however, following every sort of badness; but the ridiculous is a part of the base. For the ridiculous is a certain fault and baseness, which is painless and not destructive; as, for instance, a ridiculous mask is at once something base and distorted, without pain.

II. Now the modifications of tragedy, and the causes of them, are not unknown; but comedy, because it was not esteemed in the beginning, is unknown. For it was not till somewhat late that the Archon gave a chorus of comedians, but these were volunteers.

III. When comedy had already attained some form, those who are called the comic poets are mentioned.

IV. But who it was that introduced masks, or dialogue (e),

or a number of actors, or other things of the kind, is unknown. It is known, however, that *Epicharmus* and *Phormis* made fables. This improvement first came from Sicily; but of the Athenians, *Crates* was the first who made general discourses and fables, abandoning the iambic form (f).

IV. *Epopœia* followed tragedy (g) inasmuch as it was an imitation of noble things. But they differ in this, that the *Epopœia* has one kind of metre, and is narrative; they also differ in length. For tragedy endeavours as much as possible to confine itself within a single revolution of the sun, or to exceed that time but little; but *Epopœia* is indefinite as to time, and differs in this respect. At first, however, they did the same in this respect both in tragedies and epics.

V. Of the constituent parts of these, some are common both to tragedy and epic—some are peculiar to tragedy. Hence, whoever is a judge as to good and bad tragedy, is a judge also of epic. For whatever the *Epopœia* has belongs to tragedy, but everything that tragedy has, is not in the epic.

NOTES BY THE TRANSLATOR.

(a.) The two causes are the faculty of imitation, and the pleasure we feel in it.

(b.) This comic poem, which seems to have related to the blunders of an idiot, is now lost.

(c.) According to Twining, the question here mentioned as belonging to another discussion, is, whether tragedy has received the utmost improvement of which it is capable. Now, as we find in the next section, that tragedy has already attained its proper nature, this can scarcely be correct. Ritter's interpretation is therefore adopted, according to which the question is, whether tragedy itself is the highest form of which poetry is susceptible.

(d.) It must not be supposed that the trochaic tetrameter was banished by the late tragedians, but only that it was employed less frequently, as we find it even in Euripides. The iambic here meant is the trimeter. If we take the accent of the moderns as an equivalent for the quantity of the ancients, the following may serve to give a notion of the tetrameter:

"Going, going, going, going, going, going, gone."

And the following of the trimeter:—

"Away, away, away, away, away, away."

The last is the French heroic measure of the present day. The word "episode," used in this section, has quite a special meaning when applied to Greek tragedy. It signifies, not a separate action (which there is not), but the portions of dialogue which lie between the choral songs; in short, what the moderns would look upon as the essential part of the work. Twining, however, thinks differently on this matter with reference to the present section, and gives a meaning to episode more like our own.

(e.) The word "logos" is suggested by Hermann as a substitute for "prologos," and is interpreted by Ritter to mean what we call the "dialogue," (including soliloquy) of a drama.

(f.) Mind not the iambic metre, but the lampooning style.

(g.) An omission is here made of some words which are entirely repugnant to the sense of the passage.

(To be continued.)

SONNET.

No. LXX.

AWAKE! awake! and for the combat dress thee,
Look on the earth as one vast battle-field,
Whereon thy native weapons thou must wield,
Letting no terror check thee or distress thee.
Awake! awake! and let not sloth possess thee,
Live through thy life, and let thy heart be steel'd
With that strong purpose which is sword and shield;
Smite and repel the foes that would oppress thee.
Strive, as if thou would'st make the world thine own,
Mount ev'ry step, only to reach the next;
From ev'ry goal, untir'd again, begin:—
To thee repose must long remain unknown.
Be not by fear dismay'd—by doubt perplex'd—
Doubt is the worst of all—it smites within. N. D.

OPERATIC STARS.

NO. VII.

COLETTI.

Of all the varied characters of the human voice, the barytone, or bass, for the barytone is but a higher bass, is the most thankless to the singer himself—the least likely to excite popular feeling to any degree of enthusiasm. Though holding the same rank in register with respect to the tenor as the contralto with reference to the soprano, the bass or barytone can not, with any show of truth, be compared with the tenor as to quality or purity, while the contralto in both may perhaps be pronounced the superior of the soprano. In our estimation, the middle tones of a female voice are preferable to those of the higher range, while the deepest notes of a bass have little more to recommend them than surprise, or effectiveness in concerted music. This class of male singers, of the better kind, possesses power, energy, expression, sentiment, and pathos; but their voices are invariably devoid of that roundness of tone, that openness of sound, that natural sweetness which is the characteristic of the true tenor. Every bass voice seems to be acquired. You will rarely hear a natural bass voice among the untaught, or rather that quality of voice is rarely attended to in a natural state. It must be perfected by art before it claims consideration. The tenor, on the contrary, seems most lavish of its beauty in its untaught wildness. If, then, the barytone or bass voice in its properties be so very inferior to the tenor, how comes it, it may be asked, that we have so many singers of celebrity in this class—of celebrity at least commensurate with that of the first tenors? We answer, because the said barytones or basses possess histrionic powers of the highest order. Vocal excellence is the prop of the tenor—the power of acting that of the barytone. The loftiest reach of histrionic efforts will make no amend for lack of voice in one, nor the finest organ fill up the dramatic deficiencies of the other. For this reason, all distinguished barytones, or basses, have been, or are mainly celebrated for their tragic, or comic powers. We can record no artist of this order who could sing down his histrionic failings or imperfections: we have had no barytone Donzelli. Nay more, a few of our very greatest artists in this class were absolutely wanting in an organ of even moderate commendation. Ambrogetti, the most wonderful actor that has adorned the boards of our Italian Opera-house, had no better claims as a mere vocal performer than most of our modern bass-singers themselves—and that's depreciation enough: but John Kemble and Mrs. Siddons did not deem it unworthy of them to behold him and make him their study. We have a strong proof among our own singers of the difference between the two classes under our notice. All our greatest public favourites have been tenors: scarcely one barytone, or bass, ever raised himself to the topmost degree of public favouritism. We can thus simply understand that as a tenor singer can never become an artist *par excellence* without a superior voice so the barytone without great dramatic capabilities becomes a nullity on the stage. These preliminary remarks we consider not altogether out of place in a critical notice of the celebrated barytone under review.

Signor Coletti made his first bow to an English audience at Her Majesty's Theatre, in 1840. From circumstances we have already stated in our sketch of Tamburini, his engagement proved most unfavourable. The public, after quietly enduring him a few nights in Tamburini's best parts, declared open war against the management, and the singer was withdrawn. We always considered this act of the public unfair and ungenerous. But the public was not entirely blameworthy. The

error must rest with the manager. Had M. Laporte, instead of thrusting Coletti into such parts as Riccardo in *Puritani*, Enrico in *Lucia*, and others, which Tamburini had for years made his own, given him such as would have awakened no comparison, he might have escaped the very unpleasant position he placed himself in, and the audience might have grown sensible to the real merits of the singer, and have borne with him to the end of the season. But the frequenters of the Opera, arguing somewhat illogically, conceived that because Coletti was not Tamburini, he must therefore be nobody—no great compliment to their favourite, by the way—and that because he had first appeared in Tamburini's characters, it was ordered so by the manager for no other purpose than to insult them. Poor Coletti! between silly manager and sillier public you were certainly sacrificed. But you had your revenge at last. You came back to the place in 1847 whence you were ejected in 1840. You are now the prince of barytones at Her Majesty's Theatre, so says the *Morning Post*; and so say the upholders of Mr. Lumley's establishment: and so say all who never heard your superior. You have the gratification of fancying you have supplanted Tamburini in the first opera house in the world; and, according to your flatterers, you are a far greater actor, and a far greater singer than he who, in the year 1840, pushed you from your stool. But this remains to be considered; and we shall endeavour to sum up all the pros and cons that may certify as to its truth or falsity.

Coletti possesses a voice of great power; but this power is confined to the upper notes, to the D, E, or E flat, and F. His power on these notes is certainly extraordinary, and when advantageously used produces great effect. His strength of lungs, added to a boldness of expression peculiar to this artist, admirably adapts him for rough energetic parts, where force rather than finish is the main quality required. In performances of this kind the want of artistic elaboration and *finesse*—rather *fineness*—is scarcely felt. The singer here stands out all light and relief, like the prominent figure in one of Salvator Rosa's pictures. We do not demand whether the figure be faultless—we are dazzled by the irresistible effect of the glare. Coletti's voice is pure in quality and true in intonation; it is also steady in its tone, and has none of that tremulousness peculiar to Fornasari and other shaky barytones. This artist belongs to the modern dramatic declamatory school, of which the undoubted head is Ronconi, and is one of its best examples. But, unlike Ronconi, Coletti is restricted to the declamatory line. Mozart and Rossini are sealed fountains to him. He is not adapted to such parts as Don Giovanni or Figaro. He has not sufficient passion, sentiment, delicacy, nor grace for the one; piquancy, vivacity, or humor for the other. Enrico in *Lucia*, and the old Doge in the *Due Foscari* were the parts that earned him greatest applause at her Majesty's Theatre last season. His last scene in the *Due Foscari* was, so far as the enthusiasm of the audience may be taken as a manifestation, a splendid triumph. His acting was exceedingly forcible and earnest, and deserved at least a modicum of the applause it obtained. Ronconi, who played the Doge at the Royal Italian Opera, was decidedly superior to Coletti in the part in our estimation. Those who have seen *both* will testify to our opinion. Nonetheless, some of the daily critics, one in especial, and [the] *weakly* too, frothed over with extatic ebullitions on the "unapproachable unapproachability of the greatest genius lyric and histrionic that the operatic boards, past or future ever beheld, or will behold." The pertinacity of the critics was never more fully illustrated than in the case of this singer.

Him, whom they began by praising when there was real merit, they continued to uphold through inequalities and imperfections, until their fulsome adulation became a laughing-stock to musicians and a transparency to the veriest tyro. Without denominating him "the greatest singer in the universe," or "an actor whom Kean might advantageously have studied," we may allow him a high position among modern artists, though at the same time we may observe sundry faults and deficiencies. It is our opinion that had Coletti come to this country with no repute save what his talents when heard might have brought to light, or had his friends refrained from the servile bestowal of their praise, he would assuredly have boasted a higher name than he does at the present moment. The surest mode of condemnation is extraordinary eulogium. When one has heard extravagant and boundless praise bestowed on any person or thing, the disappointment consequent upon a closer inspection can never be set aside. Nothing can approach the notions of exaltation the mind erects to itself when the idea of perfection or unparalleled excellence is suggested. Coletti's fame has been partly annihilated by his friends—the London critics.

But the greatest drawback to the advancement of Coletti originated with no less a personage than the director of her Majesty's Theatre himself; and this was effected, as we hinted before, by thrusting him into several parts which a great artist had for years made so peculiarly his own as almost to identify the characters with his name, and in which he had become, to every frequenter of the Opera, very nearly a synonyme with perfection. Comparisons may be odious, but there's no operation of the mind mankind deals in so largely as comparison. It is the universal balance in which every thing that is excellent, and every thing that is faulty, is righted and adjusted. The acutest judgment cannot divest itself of this quality any more than the prejudiced observer; nor is there a critic that writes who does not make it the favourite figure of his pen. The manager, perhaps, apportioned these parts to Coletti, either believing him an equal artist with his predecessor, or led to imagine that his first achievement would force him as such into the opinions of his audience, or from sheer necessity. If the first were his motive, it was conscientious, but reflects more credit on his policy than his judgment; if the second, the manager of her Majesty's Theatre must have soon been taught a contrary lesson. Yet, notwithstanding all the injudicious zeal of his admirers, and the test of comparison to which he had been submitted, Coletti has established himself as a superior and original artist. If his talent be confined to a particular line, he must be pronounced excellent in that particular line. If his form preclude elegance and grace, it need not necessarily be wanting in dignity and grandeur: if his vocalization be occasionally exceptionable, his energy and fire make amends for such deficiency. To sum up, if we are far from allowing Coletti to be the first barytone singer of his day, or even one of the very first, we do not hesitate placing him in the foremost ranks of singers of that class.

We have hardly reviewed at sufficient length this artiste's claims to general favour. We may be supposed, also, by his friends, invidiously directed in our applause, since it is mixed with the leaven of condemnation; and, by his disclaimers, as rendering vapid our animadversions, since they were commingled with the balsam of praise. But it is the true critic's duty to see, observe, be satisfied, and report. If we have followed out this to the best of our knowledge, heedless of party, and unbiassed by prejudice, we have discharged our office.

THE PHILOSOPHY OF LIFE.

NO. I.

SHORT the hour for tear or sleep,
Keep thy hand upon the plough;
Toil must neither dream nor weep,
Harvest comes by sweat of brow.

Ever look toward the light,
Tarry thou no friend to greet;
Wilful sleep is wakeless night,
Earnest act has tireless feet.

Search for ever—searchers find,
Ask for ever—askers win;
Only lazy eye is blind,
Want of Will alone is sin.

C. R.

SACRED HARMONIC SOCIETY.

(From our own Reporter.)

THE Annual General Meeting for receiving the report of the committee, electing officers, &c., was held on Tuesday last, at Exeter Hall. There was a very full attendance of members. The president, J. Newman Harrison, Esq., having taken the chair, the Secretary read the report of the Committee, which, it appeared to us, was shorter than usual; embracing the usual topics, but not going so much into detail. It commenced by referring to the proceedings of the past year, which, although marked by features of unprecedented novelty, and occurrences of lasting interest, were clouded by an occurrence which was the occasion for deep lamentation and regret, in the death of their brother-member, Dr. Mendelssohn. It appeared that the present number of subscribers was six hundred and twenty-six, no less than two hundred and twenty-one new ones having joined the society during the past year. The report suggested increased attention to rehearsals as the only means of procuring excellency in the performances, with which view seventeen extra rehearsals had taken place during the past season, many of which were vocal only, and from which great benefit had been derived, as also from the full rehearsals with band, choruses, and principals. At the rehearsals, the works which had been practised, independently of those which had been performed, were, *Israel in Egypt*, *Deborah*, *Haydn's Masses*, 1, 2, 3, and 16; *Beethoven's Mass*, in C, the *Fall of Jerusalem*, &c., &c.

The performances during the year had consisted of the following works:—*The Messiah*, four times; the *Creation*, twice; *Mendelssohn's Elijah*, six times; *Handel's Te Deum*; *Mozart's Twelfth Mass*; a selection of anthems and church music; *Handel's Belshazzar*; *Spohr's Fall of Babylon*, twice; *Last Judgment*; *Eighty-fourth Psalm* and *Christian Prayer*; and *Handel's Coronation Anthem*, *The King shall rejoice*; these works extending over a series of eighteen concerts, and, with the exception of the *Messiah*, *Creation*, and *Last Judgment*, being all different to the last and previous year's performances. The performances of *Elijah* had been produced under the immediate superintendence of the great composer himself, whose personal exertions, during the rehearsals and performance, had their due effect, not only on the orchestra but also on the public, who assembled in crowds to hear the last mighty work of this great man. The Committee considered it an honor to the Society, not to be lightly estimated that the first performance of this work, in its finished and perfect state, should have been entrusted to the society, and that Dr. Mendelssohn himself should have come over to this country, at the invitation of the committee, to conduct it. The performances of this oratorio had been honored with the presence of Her Majesty and Prince Albert, the Duke of Cambridge, and a large portion of the nobility. Her Majesty

had graciously expressed to the Committee her approbation of the performance.

The appearance of Dr. Spohr at the Society's concerts was another remarkable event in the year's proceedings, as, although not the first time that he had visited the society, it was the first occasion on which he had been specially invited to come to England for that express purpose; and arriving in the same year and immediately after the brilliant visit of Mendelssohn, it was an event which would be for ever remarkable in the Society's annals.

The report then alluded to the performance of Haydn's *Creation*, for the benefit of the suffering Scotch, realising a net profit of £1102 10s, and for which the committee had received a handsome acknowledgment of the exertions made by all concerned towards the realisation of that amount. Several additions had been made to the library: and a statement of the accounts was presented, showing a balance due to the treasurer of £162 14s. 2d, to meet which deficiency it had been necessary to sell out of the funds a portion of the funded property of the society. 'It appeared that the sum received on account of concerts was £3977, whereas the amount expended was £4357, leaving a loss of £380, chargeable on the general income of the society. The report concluded with a reference to the lamented death of Mendelssohn, and the subscription now in progress, under the direction of the committee, for raising a public testimonial of the admiration and respect felt by the musical public of London for the merits of that great composer, which now amounted to upwards of £370, including £50 voted by the Philharmonic Society.

It was moved by Mr. Daniels, and carried unanimously, that the report and accounts be received and adopted.

Mr. Luckett thought, that it was time that the Society should undertake the purchase of its own music, instead of paying so much money for the loan of it. Works also had been purchased for the library which were of a nature for reference only, and he thought the money might be more usefully laid out by investing it in copies that could be used; with that view he proposed, as an instruction to the committee, that they should purchase music, and also engage a room at Exeter Hall for the library, where it could be more available to the members. This motion, however, was negatived.

Mr. James Taylor made some general remarks on the state of the society now, compared with its prospects two or three years ago. For the last two years the society had been out of pocket, being now worse off by £200 than in 1846, and he impressed on the committee the necessity of pursuing economy in the concert expenses. Mendelssohn had been engaged at a great outlay, and, in consequence, the Society had earned glory; but it had also earned loss. He wished that the committee would admit more members to the privileges of the society; none had been elected since 1842; yet still the number of the committee remained the same. He thought, too, much cost had been incurred for the library, no less a sum than £470 having been expended in the purchase of works. He concluded by stating, that it must be remembered that there were rival societies springing up, which were fast taking hold of the public patronage, and it behoved the Committee to be very careful of the trust confided to them, that the Society might not lose the proud position which it had so long maintained.

Mr. Bowley having explained to the meeting that the money invested in the library had been expended on the most advantageous terms, and in the purchase of such rare and valuable works as made it the first library of the kind in

England: proceeded to move that the sum of £50 should be voted from the funds of the society towards the testimonial to Dr. Mendelssohn. The Philharmonic Society had, in the most handsome manner, voted an equal sum, which they had placed at the disposition of the committee of the Sacred Harmonic Society, which should not be backward in subscribing at least a similar amount. He then entered into some particulars of the visit of Dr. Mendelssohn, and mentioned the pleasure experienced by a deputation of the committee in waiting on him the morning previously to his departure, to present him with an autograph inscription which had been written by His Royal Highness Prince Albert, in his native tongue, in the book used by His Royal Highness on the occasion of the performance which he had attended. This inscription had been translated by his Excellency Chevalier Bunsen, by permission of His Royal Highness, and a copy would be forwarded to each member of the society. He thought little had been done in this country to honor public men, and now an opportunity had arisen which should be seized and carried out with vigour. The act would redound to the credit of the Society, not only in England, and in Mendelssohn's own country, but throughout the civilised world.

The motion was carried, there being only four dissentients. It was moved and carried, that a letter of condolence should be written to the widow of the late Dr. Mendelssohn on the occasion of her bereavement: and the meeting then proceeded to fill up the vacancies in the committee, occasioned by the retirement in rotation of four members. Mr. Doggett and Mr. Grice were re-elected, and Mr. Winsor and Mr. William Cohen elected new members.

The usual thanks were then voted to the president and other officers, and the meeting dissolved.

JULLIEN IN EDINBURGH.

It appears that the Drury Lane lessee has been doing great things in the Scottish capital. A correspondent writes us, that "M. Jullien is making a mint of money here. Miss Dolby has quite captivated the bonny Scots, and crowds have flocked to the concerts. The *Swiss Quadrille* of the popular *chef d'orchestre* has created a furor. Its vogue was already established before it was heard, by a paragraph which appeared in one of our papers, insinuating that M. Jullien was going to employ in his orchestra an instrument to represent the avalanche, which would in all probability destroy one of the walls of the concert-room; but that the timorous proprietors had refused the right of *entrée* to the maestro's *machine infernale*. Thus, too often, is success ensured! The public credulous and inquisitive, rushed as eagerly to the concert-room as a street-mob to a conflagration, and many hundreds were nightly turned away from the doors. An extra night was announced (for the 24th), and every ticket was purchased, in a very short time, at advanced prices.

"Doubtless, once in the concert-room, the people were ravished by the charming Miss Dolby and her new songs, astonished and pleased by the solos of Piatti, Baumann, Richardson, and Koenig; but there would never have been such a nightly overflow without the terrible article of the 'infernal machine.' Jenny Lind would not have had a quarter of her London success had not Mr. Bunn and the *Morning Chronicle* magnified her into a *bête curieuse*, which all the world was naturally anxious to see."

Our correspondent says sooth: few know so well as M. Jullien how to attract the mob, and few know better how to amuse them when attracted.

ANNUAL DINNER OF THE LIVERPOOL PHILHARMONIC SOCIETY.

(From the Liverpool Chronicle.)

ON Monday last the members and friends of this Society dined together at the Adelphi Hotel. The Chair and Vice-chair were respectively occupied by Wm. Hetherington, Esq., President of the Society, and Richard Toulmin, Esq., Vice-president. There were present, amongst others, Thos. Todd, Jas. Holme, Arthur Holme, J. Z. Hermann, William Sudlow, and H. F. Aldridge, Esqrs.

The dinner was in Mr. Radley's best style, and was evidently appreciated by the consumers.

After the cloth was drawn, the usual loyal toasts were drunk with enthusiasm.

The Chairman then in an eulogistic speech proposed the "Committee of the General Society," and called upon the President Thomas Todd, Esq. to respond.

Glee—"Mynheer Vandunck."

Mr. Todd replied with considerable humour and effect, avowing the deep interest he felt in the progress of the Philharmonic Society, and paying a just tribute to the value and efficiency of the practical members. He concluded by proposing the health of the Chairman, who briefly returned thanks.

The Chairman then called for a bumper. "Prosperity to the Liverpool Philharmonic Society," was the next toast on his list, and he was quite sure he need not use any argument to commend it to his hearers. (A tremendous burst of applause.) They were evidently interested in the welfare of the society. He judged so, not only from the manifestation they had that moment witnessed, but from long experience of the zeal, ardour, and assiduity with which the great majority of them had devoted themselves to its service. The cause of the society was the cause of music. On this account alone, independently of other considerations, might they all feel proud to be identified with the Liverpool Philharmonic Society. And if the public, or the general body of subscribers, require some proof of the interest felt by the amateur members, they could appeal with high satisfaction, to their laborious and unremitting exertions in the preparation of *Elijah*, for public performance. (Hear, hear.) After some further excellent remarks, the Chairman concluded by proposing the toast, which was drunk with immense enthusiasm.

Glee—"Glorious Apollo," sung by all the company.

Robert Clay, Esq., as an old member of the society, acknowledged the toast with great earnestness and felicity.

The Chairman next proposed the health of Wm. Sudlow, Esq., conductor of the vocal rehearsals, which was received with more uproarious demonstrations than any other toast of the evening, and was beautifully responded to by Mr. Sudlow.

"J. Z. Hermann, Esq., the Director," followed, and the toast was greeted with rapturous applause.

The Vice-Chairman, in rising to propose the health of Mr. Aldridge, the leader of the Philharmonic band, took the liberty of referring to a subject already referred to by the Chairman, namely, the grand concerts of the past season.—(Cheers.) He begged to thank the committee, in the name of practical members, and of the public at large, for the magnanimous treats they had afforded, particularly in what they might call the "monster" concerts given in September last.—(Hear, hear.) It was, indeed, a magnanimous conception to bring out Grisi and Alboni at once before a Liverpool audience.—(Hear, hear.) And he congratulated the society upon having a committee capable of doing such great things. (Loud applause.) But in vain would these stars have shone, had not the band, under the leadership of Mr. Aldridge

nobly supported them. To that gentleman was to be attributed the unanimity, the coherence, the tone, which formed the distinguishing feature of the band, unrivalled as it was out of London, and mainly contributed to the success of those efforts which, he repeated, were truly magnanimous.—(Hear, hear.) He begged to propose the health of Mr. Aldridge.—(Cheers.)

Glee—"Hark! Apollo strikes the lyre."

Mr. Aldridge returned thanks in a brief but very appropriate speech, and concluded by proposing the health of the vice-Chairman, on the principle that "one good turn deserved another."

The Vice-Chairman responded in a neat and feeling address. Several other toasts were ably proposed and responded to, the last on the list "The Ladies of the Orchestra," being introduced by the Vice-Chairman, with an abundance of point, energy, and wit, which elicited roars of laughter from the mirth-looking portion of the assembly in his immediate vicinity. These gentlemen greeted every telling word with so many and so loud demonstrations of applause, that the otherwise excellent speech was almost entirely lost to the less favoured but more dignified listeners at the other end of the table. We regret not being able to give an outline of a speech which, we are assured by those who were privileged to hear it, was brimful of piquancy and sparkling allusion.

"After the glee 'Here's a health to all good lasses,' some of the principal guests retired, and immediately afterwards the company broke up, at the early hour of half-past ten.

DRAMATIC INTELLIGENCE.

HAYMARKET.—One of the very sprightliest and most smartly written farces we have witnessed for a long time was produced here on Saturday evening, and met with the greatest success. It is in one act, and is from the fertile pen of Mr. John Oxenford. The plot, brief as it is, involves a complication of the most whimsical and novel incidents, which kept the audience in one continued roar of laughter from the rise to the fall of the curtain. Fancy Keeley as a *roué*, and a married one, strutting about in all the importance of an irresistible lady-killer. Suppose him in the midst of his *amourettes*, frightened at the bare idea of his wife's arriving at the discovery of his falsehood; conceive him tormented and played upon by his gardener and his *cara sposa*, till his very life becomes a burden to him, and then calling to mind the peculiarities of the actor and the stolidity of his physiognomy in moments of distress, you will have some notion of the merriment excited by Keeley. The story, in its *morale*, smacks of the French vaudeville, and it is probable that *Dearest Elizabeth*, the name of the farce, is borrowed therefrom. It has the rare merit of not being a translation from the French, and indeed, is far superior to French stories in general. In language and sketch of character, it is thoroughly indigenous. Mr. Lionel Lax (Keeley), is wedded to a fair lady (Mrs. L. S. Buckingham), who reposes the utmost confidence in him, and little suspects the female tendencies of her husband. Lionel has been paying fierce love to a widow, his proximate flame, and has addressed a letter to her, in which he calls her his "Dearest Elizabeth." This epistle he has lost, and he in agonies lest it should have fallen into the hands of his wife. He interrogates Humphrey, the gardener (Clarke), and finding he knows nothing of the missing letter, discloses the secret to him. Betsy, the housemaid (Mrs. Keeley), enters, and announces that her "Missus will take breakfast in the garden." Lionel suspects from the girl's demeanour, and some words

she lets drop, that she is the finder of his letter, and he stretches his ingenuity to discover some means of obtaining it from her. Betsy acknowledges the possession of the lost missive, and torments her master by threatening to use it for her own purpose. Lionel has but one hope of extricating himself out of the scrape. He makes violent love on the spot to the housemaid, and swears that the letter was intended for none other than herself. Now comes Betsy's turn to be frightened. She is privately married to Humphrey, and she dreads the knowledge of her master's love to her may reach the ears, or optics of her husband. In her confusion she shows the letter to Lionel, who straightway snatches it from her grasp, and delighted at obtaining it thus easily, commits sundry sorts of capers, kisses Betsy, and shouts aloud "Victoria for ever." The noise brings in Humphrey, who thereupon is informed by Lionel, that he has obtained the letter from Betsy, and that she has given him a kiss into the bargain. The gardener is instantly fired with jealousy, and works himself into a perfect state of fury, but afraid to signify the cause of his passion, he mutters and swears, and threatens, till Lionel fancies he is gone mad. This scene was capitally played by Clarke, an actor who, generally, comes out very strong in such small parts. In his rage, however, Humphrey snatches the unfortunate letter from his master, fancying it was in reality addressed to his better half, and rushes off with it. Lionel is again distracted with the loss of the epistle, and is quite confounded, not knowing what to do. Betsy comes in, and being informed of the state of matters, faints in Lionel's arms. Lionel, though sufficiently frightened, does not forget his amorous propensities, but indulges in sundry warm pressures and kisses on the person and lips of the fair housemaid. At this juncture, a friend of Lionel appears in the person of Winch (Rogers), a tame sort of fellow who is easily imposed upon, and Lionel transfers his burthen to his keeping. Lionel then proposes to Winch to relieve him of all responsibility in the affair, by taking it on his own shoulders, to which the latter dissents, on the plea of his recent marriage, but is finally won over by the joint entreaties of Lionel and Betsy. Humphrey is now called in, and after many puzzling interrogatories and brow beatings, in the most approved judicial manner, is persuaded that Lionel wrote the note at the instigation of Winch to his mistress, and yields up the document. Lionel is overjoyed and retires to take a morning draught on the strength of his good fortune. Mrs. Winch now appears, and Humphrey, believing she is the "Dearest Elizabeth" of the letter, asks Winch for "summut" to drink the lady's health. Poor Winch is now in a scrape, the lady suspects his faith, and is about to do vengeance in some shape on her erring spouse, when Lionel returns, and discovers in Mrs. Winch his beloved widow, his "Dearest Elizabeth," who has jumped into the arms of wedlock, all unbeknown to her little intriguer. Explanations, not altogether satisfactory, ensue. Mrs. Lax enters, Lionel folds up the fatal letter, and lighting his cigar with it, pronounces, as the last scrap is consumed, "There's an end to Dearest Elizabeth," and all is told. We have seldom seen a piece of this kind so unflaggingly supported throughout, so brisk, so pointed, or so really comic. Mrs. Keeley's Betsy was a *chef d'œuvre* of mingled shrewdness and simplicity. The applause at the end was uproarious, and *Dearest Elizabeth* was announced for repetition every evening.

Mr. Lovell's new drama, *The Wife's Secret*, has turned up the most profitable speculation of the management for years. We attended on Wednesday evening, and the house was crammed to suffocation; scores of applicants, we understand, being refused admittance. The play certainly improves on a

second visit; the beauties of the dialogue being more apparent, while the performers give evident tokens of improvement. We are much pleased that Mr. Webster has again turned up a trump card. No manager deserves it better.

PRINCESS'S.—An opera, in one act, from the pen of Mr. Soane, with music by Loder, was produced here on the 20th inst., with complete success. Mr. Soane wrote the libretto of the *Night Dancers*, Loder's masterpiece; but his present effort, entitled the *Young Guard* is comparatively of minor pretensions, and indeed was saved from insignificance by Loder's music and Anna Thillon's singing, to which its success is altogether owing. The plot turns upon the imprisonment of Don Alvarez (Mr. Barker), a Carlist officer, by the Christinos, and his escape from an old Moorish citadel, wherein he is confined, through the agency of his sister, Donna Olympia (Miss Sara Flower), and a young peasant-girl, Estella; (Madame Anna Thillon), who get among the Christinos disguised, respectively, as minstrels, female and male. There is some good opportunity for Madame Thillon to display her vivacity as an actress, and her pretty face and figure in male costume, of which that agreeable artist skilfully avails herself; but there is little dramatic interest in the piece.

Mr. Loder has been very happy in some of the music with which he has illustrated the incidents and situations. First, the overture may be cited as brilliant and well instrumented, although its style is quite the modern French, to which we would rather see Mr. Loder less partial. The first piece, after the curtain rises, is a *tarantella* and chorus, in which the Spanish character of melody is happily imitated, and which has merits independent of this quality; nothing, indeed, can be more lively, sparkling, and *entrainant*,—as the French say, with a great deal of meaning. A song called "What a world it used to be," for Captain Miguel (Mr. Wynne), a Christino officer, has a fresh and pleasing melody, and is instrumented with the utmost finish, some clever and novel combinations of the *pizzicato* and *sostenuto* demanding especial remark. A duet for Donna Olympia and Estella, "The winds of evening," is simple, pretty, and unaffected; the castanets lending it appropriate character. A second duet, for the same couple, "From the fairy-haunted river," in G minor, is far superior, however,—a plaintive gem of melody, that haunts the ear long after it is heard, and is as deliciously instrumented as the musician's art could accomplish; moreover it is so essentially *Loderish*, that we could have picked it up from among twenty other duets, and have said, "That is Edward Loder's!" Why will not this clever and intelligent composer always write in his own style?—than which nothing can be more musically attractive, as this lovely little duet plainly demonstrates, which was encored, as it merited, with unanimity. A ballad called "Oh for the days, the happy days!" for Estella, though adapted for popular appreciation, has quite enough grace and newness to please the cultivated ear. An air, also for Estella, "Be still, my throbbing heart!" is eminently tender and expressive, and never once offends by exaggerated sentiment; this also deserved and gained a loud encore. The ablest piece of music in the opera, however, though not the most original in style, is a long dramatic duet for Estella and Captain Miguel, with a chorus of soldiers to follow, which is not only masterly and effective, but full of pleasing melodic phrases, in the manner of Auber. This clever composition was wholly swamped in the execution, which, excepting that part allotted to Madame Thillon, was slovenly and imperfect to the last degree; nothing, indeed, could have been worse. What remains to be noticed we like less than what we have special-

ised, although we accord it a certain popular merit, which has little charm for us, however. First and best, there is a spirited air for Estella, "The drum, the drum," which excites attention by its vivacity, if it offends the polite ear by its near approach to the common-place; the encore was as much due to Madame Thillon (not to name Monsieur Thillon, who beat the side-drum in the orchestra), as to the merits of the music. Two ballads, "You chide me well," and "I little thought when boys we played"—the former for Donna Olympia, the latter for Don Guzman, the governor (Mr. Bodda), are instinct with that kind of sentiment which obtains credit in boudoirs, and very probably will pay the publisher better than anything else in the operetta. A ballad for Don Alvarez, "Oh! life has much, so much for love," belongs to the same category, but scarcely has the same chance of fashionable patronage. And now, if our memory be not treacherous, we have enumerated every piece in the operetta, which adds nothing to, and detracts nothing from, Mr. Loder's reputation. The performance may be dismissed in a few words. Madame Thillon, in all she had to do, did all that could be done; she acted with arclness and spirit, looked pretty and fascinating, and sang with that perfection of grace and *esprit* which so strongly distinguishes her talent. Miss Flower has a splendid voice and sings carefully, but her efforts to copy the gait and gestures of Alboni are unhappy and ill-judged. Let her abandon this foolish parody of the mannerisms of another, and confine herself to the study of her art; if she despair of emulating Alboni as a singer, she at least gains nothing by aping her peculiarities of mien and carriage. The orchestra and chorus were quite unable to render justice to Mr. Loder's score—by which half the beauties of his work escaped appreciation. Mr. Loder directed the proceedings himself—but as to make a silk purse out of a sow's ear is impossible, so to produce effect from an orchestra that is never in tune is impracticable. We pitied Mr. Loder, and applauded him with mingled regret and satisfaction when he was called before the curtain—a compliment which was accorded, with equal justice, to the charming Anna Thillon.

ADELPHI.—A very humorous one-act piece, called *Our National Defences*, written by Mr. Stirling Coyne, was produced on Thursday evening. An old Major in the militia, impressed with fear of the French invasion, has fortified his house and garden, and put all his household under arms. A young Frenchman, in love with the Major's niece, contrives to gain entrance into the fortification, as an organ-boy, and making all the household drunk, entices a bevy of neighbouring boys to attack the Major's citadel, as a part of the army of the invaders; and compels the Major to enter into an armistice, making one of the articles of stipulation, the marriage of the Major's niece and himself. Made. Celeste, as the young French lover, in the first instance, and as the organ-boy afterwards, looked and acted most charmingly. Wright and Miss Woolgar, the gardener and housemaid of the Major's stronghold, as a pair of quarrelsome lovers, elicited great laughter. Wright was irresistibly droll. The piece was entirely successful, and was announced for repetition.

OLYMPIC THEATRE.—On Wednesday last a *debutante*, named Glynn, said to be a pupil of Charles Kemble, made her appearance in the character of Lady Macbeth at this theatre. We should have been happy to record another such triumph as that of Mr. Brooke, but we are compelled to admit that the attempt was a failure. Nevertheless, it is our opinion that the lady has talent, and may, with study and provincial practice, become ultimately a passable, if not a good actress. The play was carefully and well placed on the stage.

SADLER'S WELLS.—Shakspeare's comedy of *Twelfth Night* was produced here on Wednesday to a house crammed from the floor to the roof—a fact which we have the more pleasure in recording, as the comparative failure of *As you like It* may have induced in the management some misgivings as to the result of a second experiment of the kind. From the triumphant success of Wednesday evening, we may indulge a hope that this little theatre will henceforth become the seat alike of the comic, as it has hitherto been of the tragic muse of Shakspeare. *Twelfth Night* is as well fitted for representation as any of the author's comedies. It contains some of the most delicious poetry that ever came from the pen of Shakspeare. The play teems with passages familiar to us as our fire-sides, and we recognise them as they occur, like the presence of our household gods. The piece has been put upon the stage in the usual style of fitness at this theatre. A scene on the sea coast of Illyria is charmingly painted. The acting combined the strength of the company. Mr. Phelps, as Malvolio, was highly amusing, especially in the scene in which he makes the fancied discovery of his mistress's love for him, and in the famous one of the cross garters and yellow inexpressibles. On the whole, however, we suspect that this gentleman's humour is better suited to genteel comedy than to characters like Malvolio, which approach the confines of caricature. Miss Addison was the Viola, and played with a quiet and graceful ease and simplicity, which induces us to hope that she is dropping that stiff and inflated style of action and delivery which has hitherto been her only defect. Her best point was her exclamation on discovering Olivia's love for her:

"I am the man!"

There was a touch of racy humour in it which well deserved the applause which followed. Mrs. Marston, in Maria, both looked and acted exceedingly well. Her hearty, ringing laughter at Malvolio was, of itself, a good thing. The clown's song at the conclusion, which was recited by Mr. Scharf, before the curtain, had better have been omitted. It is a poor piece of business, and is, besides, of doubtful authenticity.

FRENCH PLAYS.—A satire is a very pleasant and delightful recreation, especially when well written, with a good sprinkling of salt, pepper, and spice, backed by scenic appliances, the magic of great names, and grand ideas, and located on the magic soil of classical Athens; but a satire in six acts is too much of a joke;—we are not fastidious, yet we should have been content with less. *Diogenes* is styled in the programme a play, but what sort of a play?—tragedy, comedy, drama, farce, vaudeville, melo-drama, or domestic play?—(the last is a new invention). No—*Diogenes* is a satire, in five acts, with a prologue, equivalent to another act, making a sum total of six. We shall endeavour to give some idea of the piece, intended to caricature the manners of our own times, and, by a little sleight of hand in the locality and personages, castigate the government and people of France, under the mask of Athens and Diogenes, Athens being the Paris of our days and Mr. Felix Pyat no other than Diogenes himself. Had our modern cynic stopped here, we should have gone willingly along with him; had he merely turned his story topsy-turvy, we should have been silent; had he chosen to enrol into his phalanx of heroes, artistes, and courtizans, composing his *dramatis personæ*, even the venerable Homer, the wise Ulysses, and the indomitable son of Thetis and Peleus, we would have born him harmless—the pages of the past are open to all, and the dramatist may seize and work up the materials therein and turn them to advantage as he lists; but he has no authority to deteriorate the value of the articles he employs, he has no right to alter the opinions rendered in history, generally

received and traditionally handed down to us from time immemorial; he may select any side of the picture he chooses, but we protest against his changing or touching up the portrait itself. We accept Diogenes with his tub and lantern, but we cannot allow him to be the hero of a love story, to *filer le parfait amour* with Aspasia, the widow of Pericles,—save the mark!—This is not all, Aspasia falls in love with Diogenes! The author should have written an epilogue, in which he might have given us, after the courtship, the marriage ceremony as performed in ancient Athens. We were just now at a loss for a title by which to designate this play—we have just hit upon one which we think appropriate.—we would style it, *Diogène, ou, le Chien Amoureux*. Laying aside these considerations, which, in justice to ourselves we chronicle as a protest against certain parts of this play, we may mention that there are others full of humour and sparkling with wit. The prologue introduces us to Diogenes just arrived at Athens from Sinope, his native country; he is full of youth and vigour, thinks himself fit for everything, sets no bounds to his ambition and his only difficulty is to make choice of a profession. He looks around him and admires the Parthenon, the statues of the gods and heroes, the palaces, public edifices and fountains; the statue of Miltiades attracts his attention and he resolves to be a soldier; but his dreams of glory are dispelled by an old veteran who implores his charity: he has served at Salamis, where he has lost an arm and been otherwise severely wounded in his country's service and his reward is beggary; Diogenes gives him alms but will not be a soldier. The sight of a mason who has fallen from a scaffold, of Sophocles dragged to prison as insane by his ungrateful children, of Phidias incarcerated on account of his genius, of Socrates drinking hemlock, of Aristides banished, disgusts him with all other professions; and when these different visions have passed before his eyes, he remains in doubt as to what he shall do—commit suicide or turn robber. At this critical moment two forms emerge from the portico of the temple of Minerva and fall upon him. They rob him of his last obole, and Diogenes, penniless, perceives a dog drinking at a fountain: he throws away his cup, the sole remaining piece of furniture in his possession, and resolves to be a dog. The first act introduces us to a banquet at Aspasia's house: the company assembled is of the first order of merit in every department of the arts, literature and philosophy; we have Demosthenes, Euripides, Plato, Alcibiades, and *cum multis aliis*, Milo, the celebrated athlete of Crotona. We may well exclaim with Molière: *Que faisait-il dans cette galère?* Of course Tom Thumb would have been invited had he been an Athenian. Here a great deal of pleasant conversation takes place. All the guests are pretenders to the hand of Aspasia, and each pleads his own cause, and insists upon the merits of his own avocation to advance his suit. At last the name of Diogenes is mentioned, and Aspasia is indignant to find that there exists in Athens one man who refuses to acknowledge the power of her charms: she resolves to see him, sends a slave in quest of him, and, on his refusal to come, decides on making the first visit. In the second act Aspasia visits Diogenes, followed by her court of women and lovers: this act is the best of the play; the dialogue is well sustained, terse and graphic; the Cynic, with his lantern flashing in their faces, handles his guests rather roughly: he reproaches the great Demosthenes with his cowardice, Plato with having abandoned his master Socrates in his last moments, Euripides with his weak imitations of Æschylus and Sophocles, Alcibiades with his effeminacy, and on Aspasia he heaps up torrents of abuse that she shrinks back abashed, and, as he reprobates the different

articles of her costly attire, she strips them off, and, giving them to a slave, bids him carry them to the public treasury, to the temple of the goddess, or to the hospitals. Aspasia undergoes a complete change—Diogenes has worked this transformation. Here the piece might have concluded: the remainder is a compound of rhapsody and conventional stage-trickery. In the third act Diogenes pays a visit to Aspasia, who is represented as consumed with love: he learns all this in a flowery speech delivered in presence of all her suitors, and of course is delighted. The suitors retire bent on revenge; the happy couple make delightful plans for the future, talk of love in a cottage, and see nothing but happiness in store for them. But the course of true love never did run smooth; Alcibiades has obtained possession of certain tablets, on which Aspasia, in a *billet-doux* to the cynic, entreats him to take pity on her love, and proposes to sacrifice everything—riches, honours, vows—at the altar of Cupid. Out of this epistle, Alcibiades, with the assistance of Hyperboles, a lawyer, concocts an accusation of sacrilege, which falls to the ground in the fifth act, when the trial comes on before the Areopagus—Aspasia appearing at first as a witness, and accusing the lawyer of robbery, the accusation being sustained by Diogenes himself, who recognises in him the thief who had taken from him his last obole on his first arrival at Athens. The charge being rebutted, the pleader, convicted of perjury, is condemned to have his tongue cut out, and the happy lovers embrace, when the curtain falls. We must not omit the fourth act, which has but little to do with the action of the play, but is well written, and contains several allusions applicable to the state of society both in France and England. Diogenes has resolved to aspire to the dignity of Archonte: he solicits the votes of the electors, which they promise him on certain conditions which our own members of parliament will thoroughly understand and appreciate: bribery and corruption is the order of the day. We should advise this episode's being translated and sent round to each individual member; they could not be otherwise than gratified, and appreciate the honour of Diogenes the cynic, or rather sneer at his presumption and folly. We are sorry that, on the whole, this piece does not meet with our approbation. There are good parts, excellent scenes, a superabundance of wit; yet it drags most terribly from its excessive length. The acting of M. Bocage was excellent, both in the prologue, where he is full of the illusions of youth, and in the subsequent parts, where he is the cynic, and barks at and bites all who approach him. Mesdames Fechter, Baptiste, and Lagier, spoke and looked their parts well; and Cartigny managed to enliven the evening at times by his impersonation of the robber turned lawyer. The scenery was in good keeping, more especially the introduction, representing a square, with the portico of the Parthenon, and the Piræus in the distance.

"*Les Impressions de Ménage*" is a neat vaudeville, indicating the necessity of reciprocal forbearance in the marriage state. It was cleverly played by Mesdemoiselles Marot and Sauzion, and by Messieurs Josset, Alix, and Chatelain.—In our notice of *Antigone*, we request the indulgence of our readers for having, in the hurry of composition, written "Euripides" instead of "Æschylus." J. de C.—

A morning performance of the *Antigone*, preceded by Mendelssohn's music to *A Midsummer Night's Dream*, took place on Wednesday. The subscribers and lovers of Mendelssohn enjoyed a most delightful treat. The splendid march was enthusiastically encored, and indeed the entire of the music of both works was relished to a rare degree by a crowded, fashionable, and discriminating audience. Mr. Lucas conducted

with immense spirit, and was evidently deeply impressed with the magnitude and importance of the compositions which he directed. His loss, as a violoncellist in the orchestra, was great; but his gain, as a conductor, more than compensated for any loss.

CONCERTS.

SOCIETY OF BRITISH MUSICIANS.—The following was the programme of the sixth and last chamber-concert, which occurred, as usual, at Erat's Harp Saloon, on Monday evening, the 10th instant:—

Quintet, in C minor (MS.), Pianoforte, two Violins, Tenor, and Violoncello, Messrs. H. Westrop, Thirlwall, A. Streather, R. Blagrove, and W. F. Reed; *Henry Westrop*.—Trio, "Night's ling'ring shades," Miss A. Hill; Miss E. Turner (her first appearance at these Concerts), and Miss Duval; *Spohr*.—Canzonet, "Ah! deem not," Miss Steele; *H. Graves*.—Song, Miss A. Hill; *Kate Loder*.—Song of Attila, "Ruby essence, brightly glowing," Mr. W. H. Seguin; *Howard Glover*.—Trio, MS. (first time of performance), Pianoforte, Violin, and Violoncello, Messrs. J. B. Calkin, J. Day, and H. F. Reed; *J. Baptiste Calkin*.—Terzetto, MS. (first time of performance), "Sweet Zephyr's dainty breath," Miss A. Hill, Miss E. Turner, and Miss Duval; *W. S. Rockstro*.—Sonata, MS. (first time of performance), Pianoforte and Violin, Miss Kate Loder and Mr. Thirlwall; *Kate Loder*.—"The Indian Girl's Lament for her Lover (MS.—first time of performance), Miss Duval; *H. A. Lincoln*.—Song, "I arise from dreams of thee" (MS. first time of performance), Miss E. Turner; *W. Rea*.—Quartet in C minor, No. 4, Op. 18, Messrs. Thirlwall, J. Day, R. Blagrove, and W. F. Reed; *Beethoven*.—Glee, "Sleep, gentle lady," Miss E. Turner, Miss Duval, and Mr. W. H. Seguin; *Sir H. R. Bishop*.—The vocal music accompanied on the pianoforte by Mr. Henry Boys. Director for the evening, Mr. H. Graves.

We are unable to find space for any remarks; and, indeed, these chamber-meetings have already received more attention than their importance warrants. We subjoin, however, the programme of the fifth meeting, which took place on Monday evening, the 29th ult., hitherto unnoticed in our columns:—

First Grand Quartet in C minor, Pianoforte, Violin, Tenor, and Violoncello, Mrs. W. Watson, Messrs. W. Watson, R. Blagrove, and Guest; *Mendelssohn*.—Grand Scena, "Softly sighs the voice of evening," Miss Ellen Lyon (*Der Freischütz*); *Weber*.—Song, "When the summer eve falls," Mr. Ferrari; *Henry Smart*.—Quartet in F sharp minor, two Violins, Tenor, and Violoncello (MS. first time of performance), Messrs. A. Streather, J. F. Day (his first appearance at these Concerts), R. Blagrove, and Guest; *Master H. C. Banister*.—Quartet (MS. first time of performance), "The Violet," Miss Ellen Lyon, Miss H. E. Salmon (her first appearance), Mr. Land (his first appearance at these Concerts), and Mr. Ferrari; *J. R. Tutton*.—Adagio and Rondo, Pianoforte and Flute, Messrs. R. Barnett and B. Wells; *Kuhlau*.—Song, "Ah! non lasciarmi," Mr. Land; *G. A. Macfarren*.—Aria, "Chiamo il mio ben così," Miss H. E. Salmon (*Orfeo*); *Gluck*.—Trio in F, No. 1 (MS.), Pianoforte, Violin, and Violoncello, Messrs. C. E. Stephens, A. Streather, and Guest; *Charles E. Stephens*.—Trio, "My father's look" (*Fair Rosamond*); *J. Barnett*.—Miss Ellen Lyon, Mr. Land, and Mr. Ferrari. The vocal music accompanied on the Pianoforte by Mr. J. Hopkinson. Director for the evening, Mr. Clinton.

The second meeting (Monday evening, Nov. 15th), having equally passed unrecorded in our pages, we add the programme, in order to preserve our record complete:—

Quartet, No. 4, Op. 76, two Violins, Tenor, and Violoncello, Messrs. E. W. Thomas, H. Wheatley, Westlake, and W. F. Reed; *Haydn*.—Duet, "Dearest, let thy footsteps follow," Miss Thornton (her first appearance at these concerts), and Mr. W. H. Seguin; *Spohr*.—Serenade (MS.), "Come with me, love," Mr. Lockey (first time of performance at these Concerts); *C. E. Horsley*.—Quartet in E flat (MS. first time of performance), Pianoforte, Violin, Tenor, and Violoncello, Mrs. Reinagle, Messrs. E. W. Thomas, H. Wheatley, Westlake, and W. F. Reed; *Caroline Reinagle*.—Quartet in D (MS. first time of performance), two Violins, Tenor, and Violoncello, Messrs. E. W. Thomas, H. Wheatley, Westlake, and W. F. Reed; *J. Thomas*.—Song, "Ask me for ever!" Miss Thornton; *Weber*.—Scena, "Winter," Mr. W. H. Seguin; *H. Westrop*.—Quintetto in D (MS. first time of performance), Pianoforte, Flute, Clarinet, Horn, and Bassoon: Messrs. W. H. Holmes, Clinton, W. Badderley (first appearance at these Concerts), James Catchpole, Jun. (first appearance at these Concerts), and Hardy (first appearance at these Concerts); *Spohr*.—Trio, "Tremate empi tremate," Miss Thornton, Mr. Lockey, and Mr. W. H. Seguin; *Beethoven*.—The vocal music accompanied by Mr. H. Westrop. The concert under the direction of Mr. Jas. Calkin.

Let us here exhort the committee to bestir themselves, and devise something on a larger scale,—something more calculated to increase the reputation of the society, and secure public attention to its existence, and public approval of its intentions. We are tired of preaching on this text.

DR. STOEPPEL'S MATINEE.—There was a numerous and fashionable assembly on Saturday week, at Dr. Stoepel's, in Frith Street, to hear the performances of the members of his pianoforte classes, &c. Among the

audience were Lady Constance Gower, and other members of the Duke of Sutherland's family; Baroness Bunsen, of the Prussian embassy, and family; Sir Harry Verney, and family; Baron Hugel, of Wurtemberg, and family, &c. The pupils of Signor Orsini sang some *morceaux d'ensemble* with success; and Mr. L. Schultz executed an air with variations for the guitar, in his usual clever style. Santiago, the new tenor of Drury Lane, sang an air from *La Favorite* with great taste. The great attraction, however, was comprised in the pianoforte pieces composed and executed by Miss Helen Stoepel. The reputation of this sound and elegant pianist increases daily; and one of your collaborateurs was perfectly right in saying, on the occasion of her last concert, that no pianist reminded him more strongly of the celebrated Made. Pleyel. Madlle. Stoepel's manner is at once energetic and graceful, and her execution neat and brilliant. The pupils of the pianoforte classes executed some concerted pieces with great precision and effect; and Fanny Stoepel obtained great applause in some variations on the wood and straw instrument called *Xylacordion*. The performance altogether gave general satisfaction to an audience distinguished for more than common judgment.

WILSON'S ENTERTAINMENT.—A crowded audience assembled at the Music Hall, Store Street, on Monday evening, to listen to a "night with Burns." Wilson was in excellent voice, and his delivery of the songs introduced in the entertainment, received the approbation of the visitors. The encores were awarded to "John Anderson my Joe," "The De'il's awa with the Exciseman," and "Does haughty Gaul invasion threat?" The latter Wilson rendered with all the fire and energy of a "true Scot." He well merited the enthusiastic applause he received. His next entertainment will take place on Monday evening.

EXETER HALL.—Mr. Hullah, at the head of his first upper singing school, assisted by Mr. Willy, at the head of his concert-band, with Misses Stewart, Gill, and Duval, Misses Lockey, Williams, and H. Phillips, solo-vocalists, gave another highly interesting performance on Wednesday night, when the Hall was filled in every part. The programme began with *Acis and Galatea*, the music being thus disposed:—*Galatea* (soprano) Miss Stewart, *Acis* (tenor) Mr. Lockey, *Damon* (tenor) Mr. Williams, *Polyphemus* (bass) Mr. H. Phillips. The programme was generally worthy of praise, but we must take exception to the manner in which many of the airs were curtailed (some of them being shorn of their second parts!) and to the additional accompaniments, which are ineffective and injudicious. Handel's score should only be touched by a master like himself—which Mr. Perry has no pretensions to be called.

The music in *A Midsummer Night's Dream*, vocal and instrumental, was then performed in creditable style. Misses Stewart and Gill sang the duet "Ye spotted snakes," but deficiency of power impaired the effect they endeavoured to produce. All this wonderful music, (or "dainty music," as the *Morning Advertiser* calls it) was given, except the interlude of "Hermes seeking Lysander," the choral *finale*, and some of the very short pieces, such as the "March of Clowns," &c. The Wedding March, played with much spirit, was repeated by the unanimous desire of the audience, but no other encore was accepted.

The First Walpurgis Night, better executed than on the other occasion, was the climax of the evening. Miss Duval, Misses Lockey, and H. Phillips were the soloists. The whole performance was conducted by Mr. Hullah, who has announced *Judas Maccabæus* for the next meeting—which forces us to enquire what the Sacred Harmonic Society is about, and why, at this usually busy time, is it entirely quiescent? Mr. Hullah should be narrowly watched; he is an opponent not to be disregarded, and his strength is growing rapidly.

ORIGINAL CORRESPONDENCE.

ALBONI VERSUS JENNY LIND.

To the Editor of the Musical World.

SIR,—I am fully aware, that entering into any kind of argument with a "Jenny Lind Maniac," on the merits or deficiencies of his goddess, is about as absurd as discussing metaphysics with one of the most desperate among the patients of Hanwell Lunatic Asylum; I, therefore, do not intend to plunge into the sea of disputation and pen warfare, to which a correspondent (Mr. Wm. Aspull), a most furious disciple of Jenny Lind and of the Lind Mania, whose letter appeared in your last publication, renders himself liable. I should have quietly passed the epistle over, with a smile at its manifold incongruities and grandiloquent absurdities, were it not, that in it is contained a statement, so altogether without foundation in fact, so barefacedly erroneous, as to demand decided and unequivocal contradiction and refutation. Mr. Aspull ventures to assert, as a sort of set off to the notorious break down of the Nightingale in Susanna, that "*Alboni did not succeed in Rosina!*" Without touching upon the question as to how Jenny Lind's cause would be advantaged, even if Alboni had failed in Rosina,

I would beg to ask of this gentleman, whether he himself in *propria persona*, heard and saw Alboni in *Rosina*, or whether he merely read of her playing the part in the columns of the *Morning Post*? Because, two very different judgments would be derived from these two very different sources. It was not sufficient that the honor of Cæsar's wife should be intact, unblemished; it was necessary that it should be free and unshadowed by the slightest suspicion of taint or blemish. So would I have it with the career of MARIETTA ALBONI. It is not sufficient that it should be triumphant, unshadowed by a single failure: it is necessary that it should be without the slightest shadow of a suspicion of a failure. Now I most stoutly, most confidently deny, that the impersonation of the heroine of *Il Barbiere* by Alboni, was aught but a most triumphant success; and in proof of my statement there is more than assertion against assertion—there is the fact, that she appeared in it five times; four times in the whole opera, and once in a selection from it (and be it remembered that the average number of nights an opera was performed at the Royal Italian Opera, was considerably below the average at Her Majesty's Theatre), to some of the very fullest houses, to some of the very grandest audiences of the season, and midst the loudest and most enthusiastic applause. Does this look like want of success? are such symptoms of a failure? If they are, then was Jenny Lind's whole career one. The *Musical World* was not the only member of the press which asserted the break down of the Swedish cantatrice in *Norma* and *Susanna*. It was notorious. Her best and most partial friends among the critics (and alas! for the honesty of the press, she had very many), could not so violate truth as to pronounce her delineation of those characters successes. They could do no more than "let them down easy," on the principle of "the least said the soonest mended." She appeared in *Norma* four times, in *Susanna* but twice; while *Sonnambula* and *La Figlia* numbered their ninth and tenth nights. The manager will scarcely venture to repeat the two first named operas, with Madlle. Lind as the heroine; respect for the composers names, alone drove hissing from the field. Of Mr. Aspnill's constructing your praiseworthy attack upon, and able showing up, of the vile system of "paragraph-manufacturing," of which the Jenny Lind puffs were merely given as the latest and most prominent examples into an attack upon the fair cantatrice herself, I say nothing; nor do I interfere with his bold expressions of implicit belief in all those stories. There is no Act of Parliament (as we used to say at school) against a man being as jolly green as he chooses: all I can say is, I bitterly lament my own stern scepticism, in regarding the pleasure he derives from his own "gullibility." Mr. Aspnill believes all that is told about the gifts, testimonials, presents, salaries, &c., received by Jenny Lind. He is welcome to do so, but not all the gold in the universe, nor any number of treasures, testimonials, and presents, though they were heaped up together, till they o'ertopped Mount Olympus itself in bulk and height, would make Jenny Lind either a great genius, a great singer, a great actress, or a beautiful woman. He asserts that he is one of those who are of opinion that Lind's *Norma* is her *chef*. Is he sure that there are others besides himself, who are so mad as to think so? If there are, they must form a miserable minority. The days of the Lind mania are numbered; it will speedily fade away altogether, sink into the oblivion enjoyed by precedent manias; die away as Tom Thumb, the Ethiopian Serenaders, and (as my better half aptly suggests) last year's bonnets have done before it. The fair Nightingale has had a glorious reign. The world worshipped her; John Bull grovelled in the dust before her, and strewing his gold and treasures, emptied his pockets at her feet—he made an idol of her; but in the end, himself became the golden calf! Paradoxical though it sound, it is nevertheless true. I have to crave pardon for my presumption in taking up the cudgels. I know well that the *Musical World* needs little of my assistance to fight its battles. But there was more than an attack upon the *Musical World* in Mr. Aspnill's letter. As I before stated, but for the libel on the great *contralto*, I had not written. Looking upon our glorious Alboni in the light of public property, an attack, an insult, a calumny pointed, offered to her, I, as one of the public, as a devoted though unknown, an ardent though humble, admirer of her great genius and true talents, I felt myself at liberty to refute, contradict, and resent. In so doing, for the length to which my letter has extended, many and sincere apologies are due to you.—I am, Sir, your constant reader, and faithful correspondent,

January 25th, 1848.

E. D. C.

GRAND OPERA, THEATRE ROYAL DRURY LANE.

To the Editor of the *Musical World*.

SIR,—In the absence of M. Julien from London, I feel it my duty alike to him and the public to take the earliest opportunity of contradicting certain groundless and malicious reports which have been most industriously and insidiously circulated to his personal disparagement, and to the injury of the great establishment over which he presides.

As his personal friend and professional adviser, and one intimately acquainted with the real state of his affairs, I beg most emphatically to deny that there is an execution either in Drury-lane Theatre, or in his house in Harley-street, or in any other premises of his whatever. I deny also that he fled to Paris, or left London for any other purpose excepting that of carrying on his ordinary series of concerts throughout the provinces, which, from the very effective mode in which they have everywhere been performed and appreciated, are certain to prove (as they have ever hitherto done) highly remunerative, and more than sufficient to countervail any weekly loss from the scenic representations at the Theatre Royal Drury-lane.

M. Julien, in making his calculations, never anticipated for the Grand Opera any immediate success in a pecuniary point of view, in consequence of the immense outlay necessary for the repairs and decorations of the theatre and for putting the lyric drama and ballet on the stage on a scale of unequalled completeness and magnificence. But from the patronage he has already received (and which he has endeavoured most strenuously to deserve), he feels confident that he will ultimately be rewarded and remunerated for all his labour, anxiety, and expenditure.

"May I beg that you, sir, with your usual candour and liberality, will give insertion to this communication, from, sir, your very obedient servant,

C. LEWIS.

ALBONI *versus* JENNY LIND.

To the Editor of the *Musical World*.

SIR,—I hope you will excuse my troubling you, but I cannot pass over in silence the statements of one of your correspondents, that Alboni did not succeed in the *Barbiere*, or, in fewer words, that she failed. Now, sir, I was present, (with one exception) at every performance of that opera last season, and I do not hesitate to affirm that in no character in which the unrivalled *contralto* appeared, did she achieve a more complete and well-deserved success. Your valuable and interesting journal recorded that success in these words:—"Mlle. Alboni certainly achieved her greatest triumph as *Rosina*, at the Royal Italian Opera." As to your correspondent's statement about Mlle. Lind's *Norma* being her *chef*, I shall make no remark on it, as I feel satisfied he will find but few, (even among the most rabid victims of the Lind mania), to agree with him.

I remain, Sir, your obedient servant,

JUSTIZIA.

PROVINCIAL.

DERBY.—The Collins' Family, assisted by Mr. Julian Adams, have this week given three concerts in Derby. The performance of Miss Rosina Collins on the violin was greatly applauded, and Miss Victoria Collins on the violoncello was considered masterly. This young lady is also a pleasing singer. Miss E. Collins makes use of her clear soprano voice, and accompanies herself upon the piano with skill. Mr. Julian Adams exhibited the powers of the harmonium to the greatest advantage, and evinced a perfect mastery over the instrument, which is capable of considerable variety of tone and effect. When playing the overtures in conjunction with the other instruments, the effect was that of a full band. This instrument is played upon like the piano-forte or organ, with the exception of the bellows pedals, which are kept in motion by pressure of the feet, and enable the performer to produce a swell to give expression to the music. It is supplied with a number of stops in front, by the use of which the exact tones of the flute, bassoon, clarinet, octave, double bass, violoncello, and other instruments are produced. In the hands of Mr. Adams the most rapid passages are executed with great effect. The transition from soft to loud he accomplished without pause or effort, and conveyed the idea of a complete miniature orchestra. The performance of Mr. Adams on the concertina was also admirable. But it is as a pianist that we admire Mr. Adams most. He has a remarkably fine touch, and brilliant execution. His command over the instrument with his left hand alone, appears equal to that of many with the right. Mr. Adam's proficiency was evinced in the fantasia "Lucia di Lammermoor." Mr. Collins conducted the concert with his accustomed ability. Master Collins was just as effective as ever. The concerts gave great satisfaction to those who heard them. Another took place on Friday, the performance being for the benefit of the Misses. R. and V. Collins.—*Derby and Chesterfield Reporter*, January 21st.

MISCELLANEOUS.

M. JULIEN is expected in London to-day, after one of the most brilliant and lucrative provincial tours that ever marked his adventuresome and prosperous career.

MR. VINCENT WALLACE has returned from Vienna, in company with his sister, about whose vocal capabilities fame is loud in eulogy. They will both remain with us during the London season. We hear with pleasure that Mr.

Wallace, while at Vienna, composed a new violin concerto; we, in conjunction with every amateur of the instrument, earnestly hope to have the pleasure of hearing him perform it at one of the Philharmonic concerts this season. The well known Joseph Fischhoff of Vienna has addressed us an interesting letter which contains details of the performance and reception of *Maritana* at the *Theatre Ander Wien*, in Vienna, which will be laid before our readers, in a translated form, next week. Mr. Wallace has been presented with a magnificent diamond ring, by the King of the Belgians.

FANNY ELLSLER.—A letter from Italy informs us that it is still uncertain whether Madlle. Fanny Ellsler will be able to appear at the *Scala* (Milan) in Perrot's *ballet* of *Faust*, which is in a forward state of preparation. The party formed against her in consequence of her being an Austrian—of which our readers were informed through the interesting letter of our Milan correspondent in our number of the week before last—still continues formidable and inexorable.

TWO ITALIAN OPERAS AT PARIS.—It appears, from an article in *La France Musicale*, that a second Italian *Opera* is set on foot, in opposition to M. Vatel, and that the theatre is already selected in which the performances are destined to take place.

MARCH OF MUSIC.—A respectable family in Greenland has lately advertised in the Copenhagen newspapers for a music master.—*Globe*.

MR. LAND has been singing very successfully at several provincial concerts lately; his vocal talents are highly spoken of in the notices of Mr. Aylward's concert, last week, in Salisbury, where in addition to singing the principal *tenor* music, he presided at the pianoforte with skill and judgement.

MUSICAL AND DRAMATIC ACADEMY.—Mr. Howard Glover, the popular composer and pianist, intends opening an Academy for musical and dramatic tuition, early in February, at No. 21, Soho Square. This projected establishment is worthy the serious consideration of artists who intend devoting their abilities to the theatre, opera, or concert-room. As a musical instructor, from his acknowledged talent and great experience, Mr. Howard Glover will be found in the highest degree able and efficient. His studies on the continent have enabled him to acquire a thorough knowledge in the art of vocal teaching in every branch. A vocal and dramatic school of this kind appears a desideratum at the present day, and we have little doubt Mr. Glover's Academy will obtain the best public support. In the dramatic department, Mr. Howard Glover will be assisted by his mother, Mrs. Glover, of the Haymarket, the incomparable artist in whose praise it would be superfluous to offer one word. Mrs. Glover has, for many years, devoted a portion of her spare leisure to instructing young ladies for the stage. Her great experience, knowledge, and artistic feeling, must tend to make her a teacher unapproachable in every respect. We are justified in calling the attention of our readers to the establishment of this new academy.

TO CORRESPONDENTS.

MR. M. WILSON.—In the spring of 1844. A more able and conscientious professor, in our opinion, does not exist; and Mr. Wilson could with difficulty choose a fitter person to aid and direct his studies.

ADVERTISEMENTS.

MISS DOLBY

Has the honor to announce to her Pupils, that she will RETURN to TOWN on the 1st of February, when she will be happy to receive them as usual, at her residence, No. 2, Hinde-street, Manchester-square.

Mr. WILLY's CONCERT BAND.

Consisting of TWENTY-SEVEN PERFORMERS (or any number of them), may be engaged for public or private Concerts, Matinées, or Soirées. For particulars apply to Mr. WILLY, 22, TRIGON TERRACE, KENNINGTON, near the Church.

G. PEACHEY,

Manufacturer of Improved

Cabinet, Cottage, Piccolo, & Square Pianofortes,
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Opposite the Marine Society.



Piccolo Pianoforte.

PIANOFORTES, WARRANTED of the best manufacture, and at the lowest possible prices, for Instruments that can really be Warranted. G. PEACHEY respectfully invites his friends and the public to inspect his extensive stock of IMPROVED CABINET, COTTAGE, PICCOLO, and SQUARE PIANOFORTES, New Scale 64 Octaves, C to G, upon the most approved principles, for tone, touch, and durability, suitable to any climate. Also a large collection of second-hand, of every description, in good condition.

Superior Instruments Lent on Hire, in Town or Country.
One Hundred Pianofortes for general inspection, & Pack-d free of expense, G. PEACHEY, 73, BISHOPSGATE-STREET WITHIN, opposite the Marine Society.

SIGHTS AND SOUNDS IN ITALY.

Just Published, in 8vo, with engraved Music, 16s. cloth, **SIGHTS IN ITALY**, with some Account of Music and the sister Arts in that Country. By WILLIAM GARDINER, Author of "Sacred Melodies," &c. "There are a great number of clever observations respecting music throughout the work, which will render it highly entertaining to musicians; and the easy style of writing, and every-day descriptions of matters which would naturally strike an English traveller, give great interest to the book."—*Observer*.
London: LONGMAN, BROWN, GREEN, and LONGMANS.

New Compositions by Mr. T. M. Mudie.

SIX DUETS FOR THE PIANOFORTE.

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| No. 1. POLACCA, 3s. | No. 4. MILITARY MOVEMENT, 3s. |
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| CONSTANCY, a Ballad, 2s. | |
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"THE SWISS GIRL," as sung by Miss Dolby, at M. Jullien's Concerts, arranged with variations, P. F. accompaniment ad lib. Giulio Regondi, ..	4	0
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J. SCATES, Concertina Manufacturer, 32, New Bond Street

LAST PERFORMANCE OF ANTIGONE.

ST. JAMES'S THEATRE.



Mr. MITCHELL respectfully announces that, in consequence of the great Success which attended the First Morning Representation, and the increasing demand for Places, a Second, and Last

MORNING PERFORMANCE:

WILL TAKE PLACE

On WEDNESDAY NEXT, FEBRUARY 2nd, 1848,

WHEN WILL BE REPEATED, THE CELEBRATED PLAY OF

ANTIGONE,

WITH THE ENTIRE MUSIC OF THE ILLUSTRIOUS COMPOSER, MENDELSSOHN.

(BEING POSITIVELY THE LAST TIME IT CAN BE PERFORMED), To commence precisely at Half-past Two o'clock, and terminating before Five.

Creon, M. BOCAGE.

Antigone, Made. RABUT FÉCHTER.

In addition to the Music of Antigone, the Orchestra will perform a Selection from Mendelssohn's Music to "A MIDSUMMER NIGHT'S DREAM," consisting of the Overture, Scherzo, Nocturne, and March.

Boxes, Stalls, and Tickets may be had at Mr. MITCHELL'S Royal Library, 33. Old Bond-street, and at the Box-Office of the Theatre, which is open from 11 till 5.

ROYAL SOCIETY OF MUSICIANS.

The Patrons and Friends of this Charity are respectfully informed, that the 110th ANNIVERSARY FESTIVAL will be held in the Freemasons' Hall, on TUESDAY, February 22nd, 1848. Particulars will be duly announced.

HIS ROYAL HIGHNESS THE DUKE OF CAMBRIDGE, in the Chair. J. A. WOOD, Secretary.

Musical & Dramatic Academy, 21a, Soho Square.

MR. HOWARD GLOVER has the honor to announce that this Establishment, intended for the formation of Artists for Opera, the Drama, and the Concert Room, and for general Musical Instruction, will open on the 1st of February, 1848. THE DRAMATIC DEPARTMENT will be under the direction of his Mother, MRS. CLOVER. (of the Theatres Royal, and THE MUSICAL will be conducted by Mr. HOWARD GLOVER.

Vocalists desirous of devoting their talents to the Stage, will here be afforded an opportunity of acquiring that indispensable practice in the performance of Concerted Pieces and Musical Declamation, the want of which has been so severely felt by our rising Artists, who, from the fact of our possessing no regular provincial Opera, have been forced either to seek for the necessary experience abroad, or to brave, in an immature state, the ordeal of Metropolitan criticism. The System of Instruction will be as follows:—

A Class for Dramatic Reading—for Private Vocal and other Lessons—a Vocal Class for Concerted Music for Gentlemen—a Vocal Class for Ladies. A General Rehearsal will take place; and, once in every Month, an entire Work—Opera or Oratorio—with Orchestral Accompaniments, will be performed, on which occasions the Friends of the Students, the leading Members of the Musical Profession, and the Metropolitan Press will be invited.—**Instrumental Classes**, for the Practice of Chamber and Orchestral Music, and a **Harmony Class**, conducted by the most eminent Professors.

TERMS:

Dramatic and Musical Instruction, per Quarter, TEN GUINEAS.
Instrumental and Harmony Classes, per Quarter, FOUR GUINEAS.
PROSPECTUSES, containing full particulars, may be obtained on application to any of the Music Publishers.

All communications to be addressed (post paid) to Mr. HOWARD GLOVER, No. 21A, SOHO SQUARE.

Music Hall, Store Street, Bedford Square.

On MONDAY Evening Next, the 31st January, at Eight o'clock,

MR. WILSON

WILL GIVE AN ENTERTAINMENT ON THE

SONGS OF SCOTLAND.

PIANO-FORTE, - MR. JOLLEY.

The doors will be opened at half-past Seven o'clock, the Entertainment to commence at Eight, and terminate about Ten.

PROGRAMME.

"The smiling Spring comes in rejoicing."—"Saw ye my wee thing?"—"Oh waly waly."—"Young Peggy blooms, our bonniest Lass."—"Oh Tibbie, I hae seen the day."—"Despairing Mary."—"Dance light, for my Heart it lies under your feet, love."—"John Grumlie."—"Hail to the Chief."—"M'Leod of Dungevan."—"Jenny's Bawbee."—"Jock o' Hazledean."—"The Laird o' Cockpen."

Tickets, 2s.; Reserved Seats, 2s. 6d.; Private Boxes for Six Persons, 15s.; for Eight, 21s.—Books of the Words, 6d.

ENTERTAINMENTS TO BE GIVEN ON THE EVENINGS OF MONDAY, the 7th FEBRUARY; and MONDAY, the 14th FEBRUARY.

THEATRE ROYAL, DRURY LANE.

GRAND OPERA.

Eighteenth Night of "THE MAID OF HONOR."
Sixth Night of "LINDA OF CHAMOUNY."
Fourteenth Night of "THE BRIDE OF LAMMERMOOR."
First Night of "THE MARRIAGE OF FIGARO."

AUBER'S NEW OPERA.

M. JULLIEN has the honor to announce, that he has succeeded in purchasing the copyright of Auber's new Grand Opera, entitled 'HAYDEE, OU LE SECRET,' which is now performing nightly in Paris with such extraordinary success. This work is in active rehearsal at the Theatre Royal, Drury Lane, and will be produced with as little delay as the magnitude of the preparations will allow.

On MONDAY, January 31st, 1848, Her Majesty's Servants will perform

"THE MAID OF HONOR."

The Libretto by Mr. Fitzball; the Music by Mr. Balfe.
The Lady Henrietta, .. Miss Birch Queen Elizabeth .. Mrs. Weiss.
Lady Alicon .. Miss Miran
Lionel (a yeoman) Mr. Reeves. Walter (Lionel's friend) Mr. Whitworth.
Sir Tristram, .. (Chamberlain to the Queen), .. Mr. Weiss.
Characters in the Masque—Orpheus, .. Miss Miran. Eurydice, .. Miss Birch.
Pluto, .. Mr. Weiss

After which, an entirely New Divertissement, entitled

"L'IMITATION A LA FÊTE."

The Scenery by Messrs. Grieves and Telbin; the Music composed expressly by M. Maretzek; the Divertissement composed and produced by Mr. B. Barnett. Principal Dancers—Madlle. Duval, Madame Guibelle, Madame Louise, and M. Zavyatowski.

On TUESDAY,

"LINDA OF CHAMOUNY."

And the New Divertissement.

On WEDNESDAY, Donizetti's Opera, entitled

"THE BRIDE OF LAMMERMOOR."

Principal Characters by Mr. Reeves, Mr. Whitworth, Mr. Gregg, and Madame Dorus Gras.

After which, the New Divertissement.

On THURSDAY (for the first time) Mozart's Opera,

"THE MARRIAGE OF FIGARO."

Principal Characters by Mr. Whitworth, Mr. Weiss, Mr. Gregg, Mr. Santiago, Miss Miran, Mrs. J. Lea, and Miss Birch.
And the New Divertissement.

THEATRE ROYAL DRURY LANE.

M. BERLIOZ, GRAND CONCERT.

M. HECTOR BERLIOZ, begs most respectfully to inform the Nobility and Gentry, and the Public, that his First

Grand Vocal and Instrumental Concert,

in this Country, will take place at the above Theatre, on MONDAY EVENING, February 7th, 1848, on which occasion he will have the honor of presenting to an English Audience, several of those compositions, which during the last few years, have received the most distinguished approbation of His Majesty Louis Philippe, His Majesty the Emperor of Russia, His Majesty the King of Prussia, His Majesty the Emperor of Austria, &c., &c.
Full particulars will be duly announced.

EXETER HALL.

MR. SIMS REEVES

WILL SING FOR THE FIRST TIME IN EXETER HALL, IN

HANDEL'S ORATORIO,

JUDAS MACCABEUS,

which will be performed on the Evening of THURSDAY, February 24th.

Under the Direction of Mr. JOHN HULLAH.

PRICES OF ADMISSION:

Area and Upper Platform, - ONE SHILLING.

Reserved seats, - Half-a-Crown.

Central Reserved seats. - Five Shillings.

Tickets are now ready, and may be had of Mr. PARKER, 445, West Strand; of the principal Music Sellers: and of Mr. SURMAN, Exeter Hall.

JUST PUBLISHED,

BALLAD.

THE FAIRY GATHERING. Sung by Miss Williams, written by Edward J. Gill, and composed by J. T. Birch.
Published by A. MOSS, 6, Argyle-street, Regent-street, London; and to be had of all Music Sellers.

Royal Italian Opera,



Covent Garden Theatre.

Established in 1847, for the purpose of ensuring a more perfect performance of the Lyric Drama than has hitherto been attained in this country.

The Nobility, Gentry, Subscribers, and Patrons of Music, are respectfully informed that the Season 1848 will commence

THE FIRST WEEK IN MARCH,

In the new and commodious edifice constructed last year.

OPERA.

For the production of the established works by the great masters of every school—for the effective representation of the repertoire of seventeen operas mounted last season, and of compositions to be heard for the first time in this country—engagements have been already made with the following eminent artists:—

PRIMI SOPRANI.
MADAME CRISI,
 AND
MADAME PERSIANI,
MADAME RONCONI,
MLLE. STEFFANONI,
 AND
MADAME CASTELLAN,
(Her first appearance.)
MLLE. CORBARI,
 AND
MLLE. ANGIOLINA ZOJA,
(Of the Scala, in Milan, her first appearance in this country.)
 AND
MADAME PAULINE GARCIA VIARDOT
(Her first appearance)

CONTRALTO.
MLLE. ALBONI.
 TENORI.
SIGNOR MARIO,
 AND
SIGNOR SALVI,
SIGNOR LAVIA,
SIGNOR LUIGI MEI,
(From the Scala, his first appearance in this country)
 AND
M. ROGER,
(Of the Academie Royale de Musique and of the Opera Comique in Paris, his first appearance in this country.)
 PRIMI BASSI BARITONI.
SIGNOR TAMBURINI,
 AND
SIGNOR RONCONI.

PRIMI BASSI PROFONDI.
SIGNOR MARINI,
The ratification of the engagement of
SIGNOR CORRADI-SETTI,
The celebrated Basso, is daily expected.
 BASSO COMICO.
SIGNOR AGOSTINO ROVERE.
 ALTRI PRIMI BASSI.
SIGNOR TAGLIAFICO,
 AND
SIGNOR POLONINI.
 SECONDO TENORE.
SIGNOR SOLDI,
(From the Scala.)

Director of the Music, Composer, and Conductor.

MR. COSTA.

THE ORCHESTRA,

Comprising the distinguished professors of last season, will be reinforced by additional strength. The names of the instrumentalists forming the entire orchestra will be published in a future prospectus.

THE MILITARY BAND,

Which has been also increased, will be under the direction of **Mr. GODFREY**, Band-master of the Coldstream Guards. The powerful and numerous **CHORUS** of last year will be further strengthened by twenty-four chosen and experienced singers, and will number ninety-two voices—namely, forty ladies and fifty-two male voices.

Chorus Master—**Signor BONCONSIGLIO.**

Poet and Translator of the Libretti—**Signor MAGGIONI.**

Prompter—**Signor MONTERASI.**

THE BALLET.

The rule which gave such satisfaction to the musical public last season, that no divertissement should be suffered between the acts of operas, will be strictly adhered to. The performances will terminate with a ballet. During the season the following eminent danseuses will appear:—

MADAME FLORA FABBRI,
(Her first appearance.)
Mlle. LEOPOLDINE BRUSSI,
(Premiere Danseuse of the Imperial Theatre in Vienna, her first appearance in this country.)
Mlle. ELIZABETH ROBERT,
(Premiere Danseuse of the Academie Royale de Musique in Paris, her first appearance in this country.)

Mlle. CAMILLE,
(Her first appearance these four years.)
Mlle. THIERRY,
(Of the Fenice, in Venice, her first appearance in this country.)
Mlle. LANGHER,
(Of the Scala, her first appearance in this country.)
Mlle. ELIZABETTA FERRANTE,
(From the Scala, her first appearance.)

Mlle. CELESTE STEPHEN,
Mlle. HONORE,
(Her first appearance.)
 AND
Mlle. LUCILLE GRAHN,
(Her first appearance.)
M. SILVAIN,
 AND
M. BRETIN,
(Their first appearance.)
M. GONTIÈRE, &c.

And a numerous body of Coryphæes, Promineuses, and Figurantes.

Maitre de Ballet, **M. APPIANI**, from the principal theatres in Italy, France, and Belgium.

Regisseur de la Danse, **M. O'BRYAN**

Leader of the Band, **Mr. ALFRED MELLON.**

Composer, **SIGNOR BILETTA.**

The Scenery by **Messrs. GRIEVE and TELBIN.**

Premiere Artiste Costumiere, **Mrs E. BAILEY.**

Engagements are pending with other distinguished Artists for Opera and Ballet.

A detailed Prospectus of the arrangements for the Season will be ready in a few days, and may then be obtained at the Box Office (corner of Bow Street and Hart Street), and at the principal Libraries and Music Publishers.

The Season will be opened with a **GRAND OPERA**, in which **Mlle. ALBONI** will make her first appearance; and with a new **FAIRY BALLET DIVERTISSEMENT**, in which **MADAME FLORA FABBRI** will make her debut.

Royal Italian Opera, Covent Garden, January 24th, 1848.

Printed and Published, for the Proprietors, at the "Nassau Steam Press," by **WILLIAM SPENCER JOHNSON**, 60, St. Martin's Lane, in the parish of St. Martin's in the Fields, in the County of Middlesex; where all communications for the Editor are to be addressed, post paid. To be had of **G. FURKES**, Dean Street, Soho; **Strange**, Paternoster Row; **Vickers**, Holywell Street; and all Book-sellers.—Saturday January 29th, 1848.